1: Gorer J-5 (1937)1938 AK5 Lepcha AK5

PLATE 1

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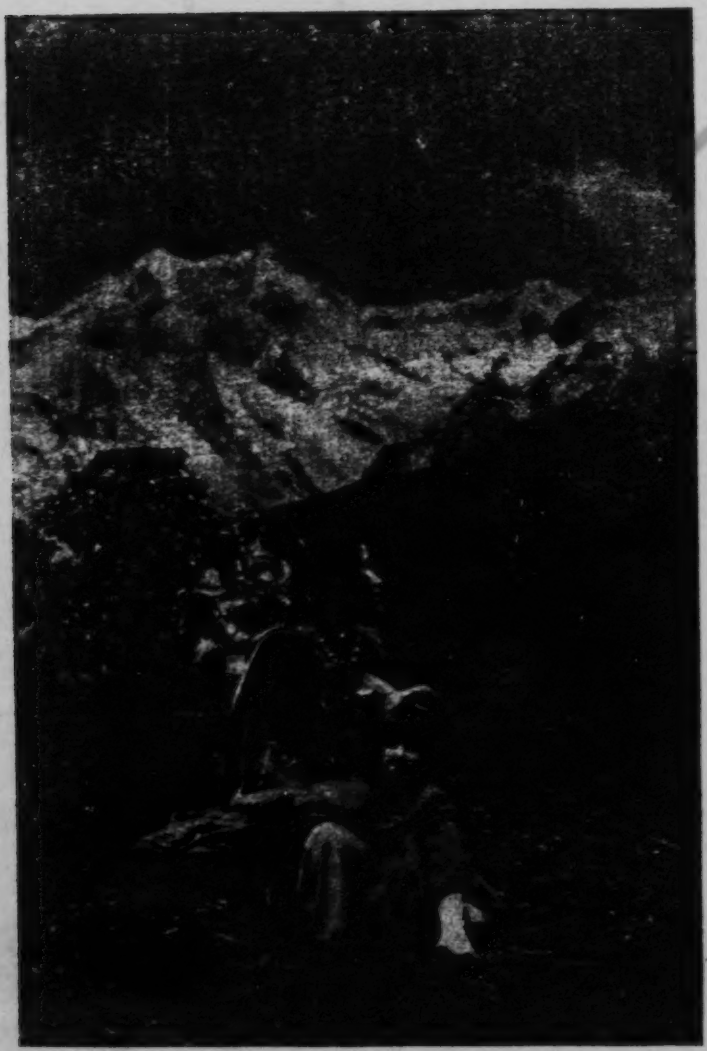

MRS. TAFOOR NURSING HER YOUNGEST DAUGHTER:
BEHIND KINCHENJUNGA

[Frontispiece]
[Facing p. 5]

1: Gorer J-5 (1937)1938 AK5 Lepcha AK5

286 The weaving of cloth is, as has already been said, now almost extinct in Zongu; in Lingthem only a couple of women—the wives of Datoop and Jiroong—weave at all regularly. Lepcha cloths are extremely finely woven; nearly all are in striped patterns, sometimes over a plain, and sometimes over a patterned background. I have been shown such cloths further ornamented with needlework embroidery, but I did not see any so enhanced in Zongu. Although weaving is now almost a lost art, the spindle is considered the [562] typical feminine symbol, as the arrow is the masculine one; and in stories the heavy bar of the loom is the woman's chief weapon.

● 301 Although no attempt is made to add 'beauty' to the ordinary objects and surroundings of life, both men and women wear a certain amount of jewellery. The men wear turquoise ear-rings and rings, the women heavy and elaborate necklaces of big and usually unworked semi-precious stones, often with a charm-box of fretted gold or silver inlaid with turquoise and coral suspended from them, and also occasionally brooches and bracelets; but all these jewels [556] are bought ready-made. They are considered to enhance the beauty of the wearer; they are also a display of wealth and the only possible form of investment. Young people occasionally display a certain amount of coquetry in their dress, but the effect is usually unfortu- [515] nately marred for the stranger owing to the Lepchas' habit of not washing their bodies.

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342 Nowadays new houses are built very rarely. According to Chala Mandal—the head of the village of Lingthem, and also of the smaller village of Panung to the east with ten houses, and Lik-lyang (five houses) Salim and Safo (three houses each) on the other side of the Talung river—only four new houses have been built in the [592] present century. Ordinarily the members of a Lepcha household do not separate, but if the family gets too numerous, or if brothers, either real or classificatory, do not agree, the household will split and the land be divided and the younger brother will build a house of his own. Three of the four new houses—those of Ongden, Kurma and Nahyeun—were built for this reason. In the case of the fourth house—that of Katel—the situation was more complicated and irregular. Katel, a man from a village on the far side of Zongu, 342 married a woman of Lingthem, an orphan who had been brought 592 up in the Mandal's house, and took her home to his village. But

1: Gorer J-5 (1937)1938 AK5 Lepcha AK5

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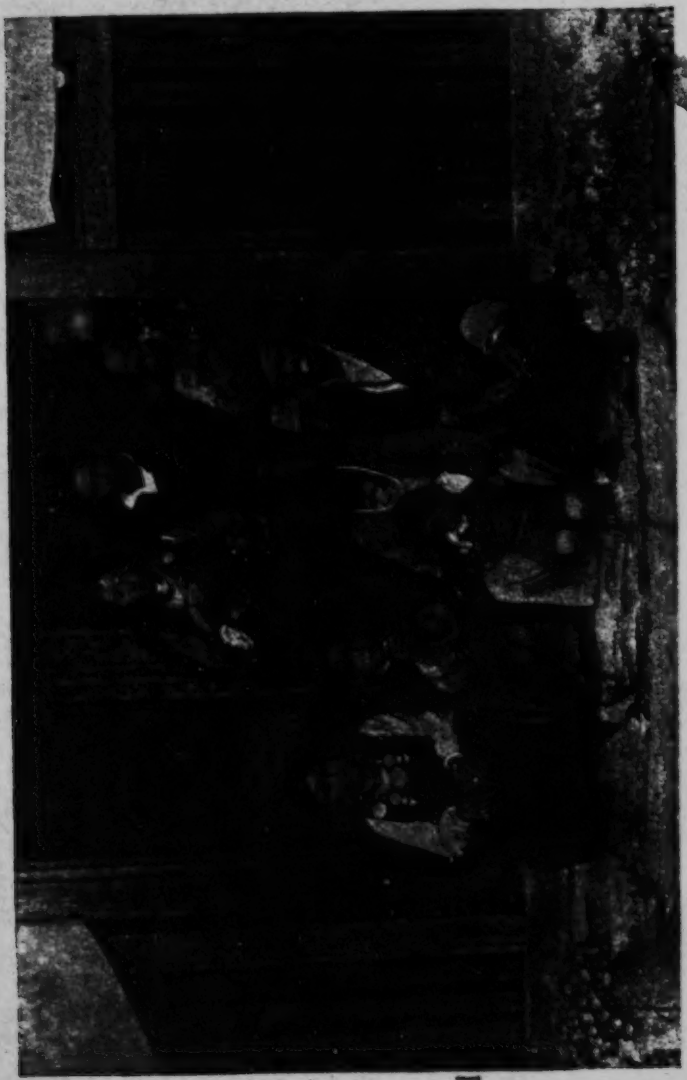
MRS. DATOOP

PICHI

[Facing p. 416]

1: Gorer J-5 (1937)1938 AK5 Lepcha AK5



THE DATOOP FAMILY IN THE DOORWAY OF THE LHA-GONG

Standing: Mrs. Pembu, Pembu, Kondé (a "niece"; I have just bandaged her).

Seated: The younger married daughter, Kolok Tyong, the youngest son, Mrs. Datoop with Pembu's son Dugoo, and Datoop.

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[facing p. 420]

2: Morris T-5 (1937)1938 AK5 Lepcha AK5

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Pong Ring, the monastery verger.

Grandmother, with the evening's supply of drinks.

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[facing p. 22]

2: Morris T-5 (1937)1938 AK5 Lepcha AK5

159 for the girl to marry both brothers. If this is done only Pichi
585 will be required to carry out the ceremony; and having done
588 this he can hand the girl over to his younger brother. There would be no objection to him marrying what would theoretically be a second wife, should he later wish to do so.
159 In the meantime Pichi gets all the amusement he wants with
837 his elder brother's wife. This he told me late one night when he was somewhat the worse for wear. In addition to his own
191 language, he also speaks Sikkim Tibetan and is the only man in the village who can read and write Nepali. Because of this all official correspondence comes to him for translation. He has not yet fully readjusted himself to the simplicity of village life, but, even so, already thinks he would rather live at home.

582 Datoop's wife is one of the most outstanding characters in Lingtem. She was married at twelve but did not live with her husband until after his return from Gangtok. Unlike most other women, she is often to be seen in charge
462 of work and her orders are instantly obeyed. She has the reputation of giving good food at her house, but, according to Tafoor, would be a better cook if she took a little less to drink. She has a pleasing open face, but her appearance is somewhat spoilt by a missing canine tooth. She came originally from a village beyond Mangen, and still visits her old home occasionally, where her brothers are still living.
301 She has better jewellery than any other women in the
423 village; this she bought with the proceeds of her private fields. In her opinion women have a hard time, and no private life at all. She thinks, however, that grown-up girls
581 are glad to get away from home and that marriage is the best state for them. Like her husband she, too, is a Lama and holds the rank of Chotembu; and as such has the power to beat up people in the monastery. I asked her what sort
684 of offences would merit her interference and she replied, without the slightest hesitation, "having sexual intercourse inside the building, or within its grounds." She added that it would be considered slightly shameful for a woman, although an Inebu, to beat a man; but nobody really minds.

2: Morris T-5 (1937)1938 AK5 Lepcha AK5

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Pemba, the son of Datoop.

His wife; and on the left a cousin.

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[415]

Conversation piece.

[facing p. 96]

2: Morris T-5 (1937)1938 AK5 Lepcha AK5

comfortable home, a compromise was arranged by which Karma went to live with her, working in Gongyop's fields in order to earn the bride price. Soon after this he became very ill. At the time the family was living in temporary huts in the fields. It was a busy time of the year, and this did away with the long walk to and from the house. His wife was working in the fields with her son by a previous husband, and Karma lay on his back in the hut watching them. Suddenly he felt queer; he thought he saw many people coming towards him, and he could hardly breathe. He called to his wife, but she took no notice and still went on with her work. Shortly after this he thought he saw the Hlaribu coming into the hut. He asked him where he was going. He said he had heard that Karma had recently bought a turquoise earring from Jiroong and asked if he might see it. This was true, and the earring was hanging on the wall above his head at the time. Karma told the Hlaribu that he had paid four rupees for it, which the latter said was a reasonable price. All this time he was pouring with sweat. He saw many people peering at him from outside the house; some of them had huge goitres and each looked as though he was perched on the back of the person behind. He heard them laughing and talking and distinctly remembers one man saying: "Look at Karma! he has turned from a needle into a bodkin!" Karma again called out to his wife. He felt that the roof of the house was gradually contracting and coming slowly down, as though to crush him. He made no attempt to get to the door, and while he was doing this his wife and her son came into the house. They thought that he was dead, as he was lying stretched out on the floor and was motionless. His wife ran off to call a friend, who came at once and lighted incense. Later on some men came and carried him up to Gongyop's house, where he eventually recovered. The only other serious illness he has ever had was when he was ten years old, and this lasted for more than three months. His mother, who was a Mun, divined the cause of the trouble and saw that he could only recover by becoming a Padim, a sort of Mun with limited powers.

2: Morris T-5 (1937)1938 AK5 Lepcha AK5

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The Mun Gongyop making an offering. He is assisted by his wife, who squats on the right. The object in the saucepan is a bamboo strainer, out of which she is ladling *chi* to refill the cup which Gongyop is holding.

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Tafoor "prescribing" for Chano's wife. Chano, on the left, appears to be somewhat doubtful of the issue; or perhaps he is wondering whether he can afford the necessary "treatment."

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A *Mung-Li*, or demon's house, on the edge of a cardamom field.

[facing p. 146]

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Happy family.

[285]

Lepcha girl.

[482
854]

Tafoor's two daughters.

[301
415]

Baby, having overeaten at luncheon.

[facing p. 210]

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Town-bred. A Gangtok Lepcha boy. Judging from his headgear I surmise that some relative is a servant at the British Residency.

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117]

[335
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Country-bred. Note the necklace of snail shells.

[facing p.211]

2: Morris T-5 (1937)1938 AK5 Lepcha AK5

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Masked Lama dressed to represent the god Kuvera, the embodiment of Kinchinjunga.

[Facing p. 275]

7: Hooker D-5 (1849-1851) 1854
AK5 Lepcha AK5

Though fond of bathing when
they come to a stream in hot weather, and expert, even admirable swimmers, these people never take to the water for the purpose of ablution. In disposition they are

LEPCHA GIRL AND BHOOTIST LAMA.

amiable and obliging, frank, humorous, and polite, without the servility of the Hindoos; and their address is free and unrestrained. Their intercourse with one another and with Europeans is scrupulously honest; a present is divided equally amongst many, without a syllable of discontent or grudging look or word: each, on receiving

7: Hooker D-5 (1849-1851) 1854
AK5 Lepcha AK5

bowstring; and a little pouch, containing aconite poison and a few common implements, is suspended to his girdle. A hat he seldom wears, and when he does, it is often extravagantly broad and flat-brimmed, with a small hemispherical crown. It is made of leaves of *Scitamineæ*, between two thin plates of bamboo-work, clumsy and heavy; this is generally used in the rainy weather, while in the dry a conical one is worn, also of platted slips of bamboo, with broad flakes of talc between the layers, and a peacock's feather at the side. The umbrella consists of a large hood, much like the ancient boat called a coracle, which being placed over the head reaches to the thighs behind. It is made of platted bamboo, enclosing broad leaves of *Phrynium*. A group of Lepchas with these on, running along in the pelting rain, are very droll figures; they look like snails with their shells on their backs. All the Lepchas are fond of ornaments, wearing silver hoops in their ears, necklaces made of cornelian, amber, and turquoise, brought from Tibet, and pearls and corals from the south, with curious silver and golden charm-boxes or amulets attached to their necks or arms. These are of Tibetan workmanship, and often of great value: they contain little idols, charms and written prayers, or the bones, hair, or nail-parings of a Lama: some are of great beauty, and highly ornamented. In these decorations, and in their hair, they take some pride, the ladies frequently dressing the latter for the gentlemen; thus one may often see, the last thing at night, a damsel of discreet port, demurely go behind a young man, unplait his pig-tail, teaze the hair, thin it of some of its lively inmates, braid it up for him, and retire. The women always wear two braided pig-tails, and it is by this they are most readily distinguished from their effeminate-looking partners, who wear only one.

7: Hooker D-5 (1849-1851) 1854
AK5 Lepcha AK5

partners, who wear only one.* When in full dress, the woman's costume is extremely ornamental and picturesque; besides the shirt and petticoat she wears a small sleeveless woollen cloak, of gay pattern, usually covered with crosses, and fastened in front by a girdle of silver chains. Her neck is loaded with silver chains, amber necklaces, &c., and her head adorned with a coronet of scarlet cloth, studded with seed-pearls, jewels, glass beads, &c. The common dress is a long robe of indi, a cloth of coarse silk, spun from the cocoon of a large caterpillar that is found wild at the foot of the hills, and is also cultivated: it feeds on many different leaves, Sal (*Shorea*), castor-oil, &c.

In diet, they are gross feeders;† rice, however, forming their chief sustenance; it is grown without irrigation, and produces a large, flat, coarse grain, which becomes gelatinous, and often pink, when cooked. Pork is a staple dish: and they also eat elephant, and all kinds of animal food. When travelling, they live on whatever they can find, whether animal or vegetable. Fern-tops, roots of *Scitamineæ*, and their flower-buds, various leaves (it is difficult to say what not), and fungi, are chopped up, fried with a little oil, and eaten. Their cooking is coarse and dirty. Salt is costly, but prized; pawn (Betel pepper) is never eaten. Tobacco they are too poor to buy, and too indolent to grow and cure. Spices, oil, &c. are relished.

They drink out of little wooden cups, turned from knots of maple, or other woods; these are very curious on several accounts; they are very pretty, often polished, and mounted with silver. Some are supposed to be antidotes against

* Ermann (Travels in Siberia, ii. p. 204) mentions the Buraet women as wearing two tails, and fillets with jewels, and the men as having one queue only.

† Dr. Campbell's definition of the Lepcha's *Flora cibaria*, is, that he eats, or must have eaten, everything soft enough to chew; for, as he knows whatever is poisonous, he must have tried all; his knowledge being wholly empirical.

286 --characteristic Lepcha patterns. The threads used for the weaving
[386] of cloth were formerly dyed with vegetable matter, of which likewise
a few samples were brought along. Among the articles of clothing
291 there is a complete woman's costume with the pertinent ornaments:
● 301 two large needles connected by a silver chain, a pair of earrings set
with corals, as well as two necklaces -- one mainly of turquoise and
the other consisting of corals and blue glass beads. A hat made of
reed and types of nettle and a pair of men's earrings decorated with
turquoises were acquired as especially characteristic articles of the
garb formerly customary for Lepcha men.

534 [270] As far as musical instruments are concerned, the collection comprises three flutes of varying size -- one of which is a double flute -- a jewsharp, a gong with wooden drumsticks, as well as two old war drums whose cylinders consist of copper. They were presented
[431] by bs Tan hdzin rnam rgyal, the sixth king of Sikkim (born 1769, ascended the throne in 1780, died in Lhasa in 1793) to the Lepcha chieftain of Sukmi, who bore the Tibetan title of "Dsŏngpŏn" (r dzong dpon, "bailiff"), as an acknowledgment of faithful war service.

756 A few especially valuable articles of the collection are parts of
[523] the equipment of a Mun priestess (a pouch with a carrying strap, decorated with eagles' claws, bird bills, the teeth of wild animals, and shells; plumes serving as a headdress; and parts of a rosary with a bell) which had been handed down for about three centuries in the family of a well-known Mun priestess who died a few years ago: Norkit
[796] Lepchani from the village of Seket. This equipment, of which only one similar specimen is known in Sikkim, was occasionally used by a Mun priestess in the king's palace at Gangtok during the ceremonies that take place annually in the night before the ceremony of the Lama dance in honor of the mountain god Gangs chhen mdzod lnga. In re-
756 gard to other objects used in the original pre-Buddhist religion of the
771 Lepchas, which were likewise acquired, the following should be named: amulets, magic wands, little baskets for keeping substances for magic healing, a little scaling ladder [Steigbaum] used at the burial of the
[766] Lepcha priests known as Bong thing, which was supposed to aid the soul of the Bong thing in its ascent to heaven -- one of the many evidences of the shaman ideas that are deeply rooted in the Lepcha religion --, a gong used by the Yaba priests, and paraphernalia for performing ceremonies in honor of the ancestral spirits, local divinities, and for the appeasement of the demons that were unleashed during the wars of the priests during which they used magic.

11:Hermanns M-5 (1951)1954
AK5 Lepcha AK5

dress is with sleeves) held with a girdle, and a jacket over it. The head gear consists of a cloth worn in the manner of the Nepalese women. The old head-dress for the men was a thimble-shaped hat woven from bamboo; see book-cover. (Fig. 33-36).

The Rong folk wear rings, bracelets, and necklaces as ornaments. But one will never come across a case of a Rong wearing any ornamentation to the nose, the feet and the toes. The most common implement used by the women is the sickle. A bent sickle hook-shaped at the upper end is called bahur in the Lepcha tongue, and kurpa in Nepalese. It is used for cutting wood and the branches of trees. Another kind of sickle, in the shape of a half moon, is called angsu (sikāl in Nepalese) and is used to mow grass and weeds. The third type has a toothed edge, and is used as a kind of saw. It is called angsu in Lepcha and ancher in Nepalese. A girl is given her sickle at the age of seven or eight, and the boy his knife, so that from a very early age they may be able to practise the use of the most universal of instruments. Usually it is carried in the belt at the back. (Fig. 37-44)

The most important of the implements used for farming is the wide shovel-like hoe, and it is used for loosening the earth and clearing it of weeds. There are in addition two or three pronged hoes used for loosening the earth and relieving it of weeds.

The plough has been taken over from the Nepalese. It consists of a horn shaped piece of wood, which is tipped by the iron ploughshare. The drawing beam goes up from the centre and above is the plough handle with a handle to steer with. The beam is fixed to the yoke which is drawn by two oxen.

The economy of the Rong corresponds entirely with that of the other mountain peoples of South-East Asia and South China, *e.g.* the Miau. They were originally hunters who have taken over to farming. They have certainly not learnt the old agricultural economy from other peoples, but they absorbed into themselves the people who practised the arts of farming. Domestic animals are reared mainly for the purpose of sacrifice and not for any economic gain, and they are of the greatest importance. The combination of hunting with

11:Hermanns M-5 (1951)1954
AK5 Lepcha AK5

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33. Lepcha woman

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34. Lepcha woman

[End Plate 13]

11:Hermanns M-5 (1951)1954
AK5 Lepcha AK5

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35. Lepcha young woman

36. Lepcha young man

[End Plate 14]

11:Hermanns M-5 (1951)1954
AK5 Lepcha AK5

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43. Lepcha girl carrying a baby

[302]

44. Lepcha girl

[End Plate 18]